

KYUIL YOON:
The Fusion of Korean and Western Musical Language

By

Copyright 2017
Jooyi Jung

Submitted to the graduate degree program in the School of Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Piano).

Chairperson: Jack Winerock

Scott McBride Smith

Roberta Schwartz

Bryan Haaheim

Patrick Suzeau

Date Defended: November 21, 2017

The Dissertation Committee for Jooyi Jung
certifies that this is the approved version of the following dissertation:

KYUIL YOON:
The Fusion of Korean and Western Musical Language

Chairperson: Jack Winerock

Date Approved: November 21, 2017

ABSTRACT

The purpose of this study is to examine the music of Kyuil Yoon. His work represents the fusion of Korean folk music with western musical tradition. Kyuil Yoon is a Korean composer born in South Korea in 1970.

Yoon's compositional style is produced by combining Western musical language with traditional Korean music. The formation and development of his music consists of Western methods, but the musical material is made with Korean musical materials including melody, jandan—which is the rhythm of Korean traditional music—and story. Just as Frédéric Chopin, Franz Liszt, and Béla Bartók incorporated national musical elements in their music, Yoon uses Western musical language as the vehicle for transmitting traditional Korean music.

In this document, I will explore general elements of Korean folk music and analyze how those elements are used in three different works of Yoon's works. The works include the Piano Trio no. 2, the 16 Variations on Arirang Theme for 4 Hands at Two Pianos, and the *Blue Bird* for Piano Solo. All three works are rooted in the following Korean folk songs: Arirang, Jung-sun Arirang, and Bird Bird Blue Bird. The focus will be to identify and explain how Yoon uses Korean folk elements in three different musical genres to produce three contemporary Western-style compositions.

Table of Contents

Introduction -----	1
Biography of Composer -----	2
Yoon’s Composition Style and Major Works -----	3
Korean Traditional Music: Folk Song -----	4
Historical Background -----	5
Classification of Folk Song by Contents -----	5
Classification of Folk Song by Regions -----	7
<i>Jangdan</i> -----	11
Analysis of Three Contemporary Korean Works -----	14
Blue Bird for Piano Solo (2015) -----	14
Background of Korean folk song <i>Bird Bird, Blue Bird</i> -----	15
An Analysis of <i>Blue Bird</i> for Piano Solo -----	16
16 Variations on Arirang Theme for 2 Pianos, 4 Hands (2013) -----	20
Background of Korean folk song <i>Arirang</i> -----	21
An Analysis of <i>16 Variations on an Arirang Theme</i> for 2 Pianos -----	23
Piano Trio No.2 ‘Variation on Jung-sun Arirang Theme’ (2003) -----	30

Background of Korean folk song <i>Jeongseon Arirang</i> -----	30
An Analysis of <i>Pinao Trio No.2 'Variation on Jeongseon Arirang Theme</i> -----	32
Conclusion -----	36
Bibliography -----	38

Introduction

Western classical music first came to Korea in the late nineteenth and early twentieth centuries. Western classical music was introduced through not only church music such as hymns, but also via children's songs and lyric songs. Five Korean composers in the twentieth century are In-sik Kim (1885-1962), Sang-jun Lee (1884-1948), Nan-pa Hong (1898-1941), Sa-in Jeong (1881-1958), and U-yong Beak (1883-1930). As the first generation of Korean composers following the introduction of Western classical music, they started an "era of composers" in Korea.¹ These composers are the earliest Korean composers focused on vocal works in Western style, including hymn-like songs, children's songs, and lyric songs for twenty-years. In 1946, the Department of Music at Seoul National University was established, and other universities also started to offer classes in Western-style music several years later.² Students learned Western composition techniques, theory, and history. Due to the spread of Western music education after 1960, composers started to write music in various genres and combined Western and traditional Korean music. They borrowed traditional Korean music materials, such as melody and *jandan*, which are the rhythm patterns of Korean traditional music. Due to this new movement in composition, combining the two different music styles has become popular. Recently, numerous Korean contemporary composers have studied abroad, and their compositional skill has become very sophisticated.

Along with other Korean contemporary composers, Kyuil Yoon (b.1970) has contributed to this new trend of blending Korean traditional music with Western musical language, which shows innovations of contemporary music. His works, such as Piano Trio no. 2, 16 Variations on an Arirang Theme for 2 Pianos, and *The Blue Bird* for Piano Solo, show the combination of the

¹ Choon-Mee Kim, *Harmonia Koreana: A Short History of 20th-Century Korean Music*, translated by Min Eun-young and Jiyeon Kim (Seoul: Korean Arts Council, 2011), 11.

² Ibid., 72.

most outstanding Korean traditional music, such as the folk songs *Arirang*, *Jeongseon Arirang*, and *Bird Bird Blue Bird*, and Western-style compositional techniques. For these compositions, Yoon researched and studied Korean traditional music on his own in order to combine the two different musical traditions.

To explain Yoon's music, I will introduce his biography and explain the historical background of Korean traditional music, especially folk song, and their elements and characteristics. Lastly, I will explore how Yoon uses Korean folk elements in three different works with Western music features through an analysis of each piece in detail.

Biography

Kyuil Yoon was born in South Korea in 1970. He studied composition at Yonsei University, and then he moved to the U.S. to continue his study. He received a Master of Music degree in composition from University of Colorado at Boulder, and his DMA in composition from the University of Wisconsin-Madison. After completing the DMA, he was a visiting scholar at the Center for Computer Research in Music and Acoustics at Stanford University. Soon after, his music was performed in Korea, the United States, Canada and Europe. He has also participated in various conferences and festivals. His work *Inner Portraits*, for oboe, string quartet, and computer-manipulated sound, was presented as a research project at the Music Conference University of Alberta, Canada in 2008. In recent years, his work was performed in a Korea-China-Japan's exchange concert in Tokyo, Japan in 2016; the Korea-Hungary Liszt Society's exchange concert in Budapest, Hungary in 2015; and the World Music Festival in Wroclaw, Poland in 2014. He is currently teaching at Yonsei University, Sungshin Women's University, Sookmyung Women's University, and Korea Cyber University. He is a member of

the International Society for Contemporary Music Korea, the Contemporary Music Society in Seoul, the Korean Society of 21st Century Music, and the Liszt Society.

Yoon's Composition Style and Major Works

Yoon's compositional style represents a combination of the Western musical language and the traditional Korean music. The structure of his music is based on Western methods, but he uses traditional Korean musical materials, including melody, *jandan* and historical stories.³

Yoon described a recital by the great Hungarian pianist Jenő Jandó at Seoul Art Center in August 27, 2013. He was impressed and thought a lot about the music on the recital. All of Jandó's programs were works by Franz Liszt, who is one of the representative nationalist composers in his country. While listening to the concert, Yoon wished that Korean pianists could perform music that uses traditional Korean music materials by Korean composers worldwide.⁴

Yoon has composed 11 works in various genres, such as electroacoustic music, ensemble music, clarinet solo and piano solo. Since 2013, his interest in traditional Korean music led to many works that combine Western musical language and traditional Korean music. His main works that use traditional Korean music elements include Piano Trio No.2 "*Variation on Jeongseon Arirang Theme*" (2013), *16 Variations on Arirang Theme* for Two Pianos Four Hands (2013), *Korean Rhapsody* for Two Pianos Eight Hands (2015), *Blue Bird* for Solo Piano (2016), and *Variations on the lyric "Love" by Hong Nan-pa* for violin and piano (2017). *Korean Rhapsody* for Two Pianos Eight Hands and *Variations on the lyric "Love" by Hong Nan-pa* for violin and piano contain representative traditional Korean elements. *Korean Rhapsody* for Two Pianos Eight Hands premiered at the Korea-Hungary Liszt Society's exchange concert in

³ Kyuil Yoon, interviewed by the author, January 12, 2017.

⁴ Ibid.

Budapest, Hungary in 2015. This work contains the traditional Korean music element *jangdan*, from slow *jangdan* to very fast *jangdan*; in the middle section, there is a melody of the folk song *Arirang*. *Variations on the lyric “Love”* by Hong Nan-pa for violin and piano is composed with a Korean lyric, “love” by Hong Nan-pa (1898-1941), who was a pioneering composer of Korean lyric songs. This work is a reinterpretation of the melody of the song “love” with violin and piano.

Korean Traditional Music: Folk Song

Korean traditional music can be classified into two categories: *Chongak* and *Minsogak*.⁵ In Korean history, people are divided into two different classes: upper class and lower class.⁶ The upper class received better education, and they generally worked for the government. Music for them was for the government’s religious events or the purpose of personality training. On the other hand, the lower class had little opportunity for education, and they were mostly farmers. *Chongak* refers to the music of the upper classes, including both court music and ancient aristocratic music.⁷ Generally, *Chongak* is concert music using several instruments, and it is enjoyed by the court and scholars. The characteristics of *Chongak* are a slow tempo and there is no exaggerated decoration of the sound. Rather, it is simple and elegant. By contrast, *Minsogak* refers to music of the lower classes, including *pansori* (narrative songs), *sanjo* (instrumental music), and folk song.⁸ The overall characteristics of *Minsogak* are passionate and free emotional expression. *Minsogak* is not a type of music that professional musicians performed for others, but

⁵ Hye-Ku Lee, *Essay on Korean Traditional Music*, translated and edited by Robert C. Provine (Seoul: Seoul Computer Press, 1981), 13.

⁶ Hyunjin Park, “Korean Arirang: History, Genres, and Adaptations In Edward Niedermaier’s ‘Arirang Variations’,” (DMA Thesis, Arizona State University, 2011), 4.

⁷ Robert Koehler, *Traditional Music: Sounds in Harmony with Nature* (Seoul: The Korea Foundation, 2011), 21.

⁸ Ibid., 36.

it is a music that lower classes or common people played as part of work or entertainment in everyday life. *Minsogak* is plain and simple, and anyone can easily enjoy and understand it.

Historical Background

Korean traditional music consists of both *Chongak* and *Minsogak*, but I will mainly focus on a type of *Minsogak*: folk song. The word for Korean folk song is *Minyo*, literally meaning “people’s song,” which comes from oral tradition among commoners or lower class people.⁹ It is not clear who created it, but it was refined over a number of generations, and naturally expresses the Korean feeling of *han* (feeling of resentment or regret), reflecting their everyday life. Not surprisingly, during the Japanese colonial period (1910-1945), folk songs showed the people’s will to protest against the Japanese imperialism.

Classification of Folk Song by Contents

Folk songs are classified mainly as work songs, play songs, love songs, and political songs.¹⁰ The work songs are the most common, because many Koreans were largely farmers or fisherman who lived in coastal locations. These songs are mostly in call and response form, which made it more convenient for people to work together as a group.¹¹

Play songs are usually sung for holidays, when people enjoyed games for special events. For example, on the Korean harvest day, called *Chu-seok* (August 15th in the lunar calendar –, similar to Thanksgiving in America), women danced hand-in-hand, singing to the moon in thanks for the abundant harvest and praying for their well-being. In addition, there are numerous

⁹ Young-woon Kim, *Introduction to Korean Music* (Seoul: Music World, 2015), 19.

¹⁰ Han-beom Seo, *Korean traditional music* (Seoul: Taerim Publishing Co., 1995), 178.

¹¹ Han-beom Seo, *Traditional Music*, 178.

play songs for ordinary days, when people played and danced; children's songs are also included in this category.¹²

Most Korean folk love songs are sorrowful and express heartache. For example, "Arirang" is a love song and it expresses the feelings of a woman whose loved one was departing. This song is the main melody of Kyuil Yoon's works for the Piano Trio No.2 and 16 Variations on an Arirang Theme for 2 Pianos, which will be discussed below.

Generally, political songs express criticism, satire, and hope against a corrupt government. In the Korean traditional society, the common people or lower class people could not discuss their political thoughts or direct complaints toward upper class people or government, so they wrote songs, and the lyrics were modified with great subtlety, employing sarcasm and metaphor. For example, "Bird, Bird, Blue Bird" is related to the Donghak-Hyeokmyung, which is a war that took place between Korea and Japan in 1894.¹³ People sang this song during the Donghak-Hyeokmyung with not only their hope of achieving victory, but also expressing their thoughts of the tragic ending of the Donghak peasant army. I will discuss this particular song's main melody which was used in Kyuil Yoon's work for piano solo below.

Classification of Folk song by Regions

Folk songs are classified according to their content, but each folk song has a distinctive regional color. Although Korea is one country, it can be divided into five large regions: central, western, eastern, southern, and Jeju, which is an island (Figure 1).¹⁴ There are regional dialects

¹² Soyun Ham Kang, "Korean Folk Songs As Choral Music: Approaches To The Repertory For Non-Korean Musicians" (M.M Thesis, California State University, 1999), 12.

¹³ Eunjung Choi and Sumi Kim, "Multicultural Approach to Korean Contemporary Music With The Traditional Folk Song Bird, Bird, Blue Bird," *American Music Teacher*, Vol. 62(4) (1 February 2013), 20.

¹⁴ Donna Lee Kwon, *Music in Korea: Experiencing Music, Expressing Culture* (Oxford: Oxford University Press, 2012), 92.

in each province. Therefore, folk songs can be classified by regions, for example, Gyeonggi *minyo* (central), Namdo *minyo* (southern), Seodo *minyo* (western), Dongbu *minyo* (eastern), and Jeju Island *minyo*; each has different characteristics, scales, ornamentations, and musical styles.¹⁵



Figure 1. Five regions of Korean folksongs¹⁶

1. Gyeonggi *Minyo* (Central region)

Gyeonggi *minyo* are folk songs from the central part of Korea, which includes Seoul, Gyeonggi province and part of Chungcheong province.¹⁷ Gyeonggi *minyo* use a pentatonic scale: G, A, C, D, and E, and most of them used Semachi and Gutgori *jangdan*, which is the rhythm of

¹⁵ Seo, *Traditional Music*, 179.

¹⁶ Kwon, *Music in Korea*, 92.

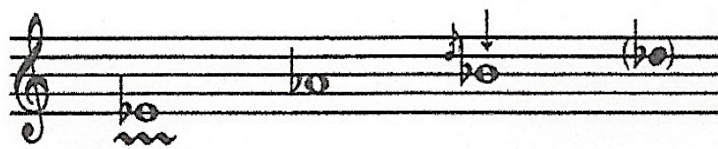
¹⁷ Park, "Korean Arirang," 6.

Korean traditional music.¹⁸ I will give an in-depth explanation about *jangdan* below. The general mood of Gyeonggi *minyo* is simple, clear and lyrical. The most outstanding example of Gyeonggi *minyo* is “Gyeonggi Arirang”, which is one of the representative folk songs of Korea and is a cultural symbol. Kyuil Yoon’s *16 Variations on an Arirang Theme* for 2 Pianos employs “Gyeonggi Arirang.”

2. Namdo *minyo* (southern region)

Namdo *minyo* signifies folksongs from Jeolla province and some parts of Chungcheong province.¹⁹ The scale of Namdo *minyo* uses three main notes: E-flat, A-flat and B-flat, sometimes D-flat also used (see Example below), and generally used Jungmoli and Jajinmoli *jangdan*. Compared with the lyrical Gyeonggi *minyo*, Namdo *minyo* is extremely dramatic, has a harsh timbre, and performers use heavy vibrato on the E-flat, and an appoggiatura preceding the B-flat. The most popular songs of Namdo *minyo* are “Sae taryong,” “Nongbuga,” and “Jindo Arirang.”

Example 1. The Scale of Namdo *minyo*



heavy vibrato plain tone appoggiatura

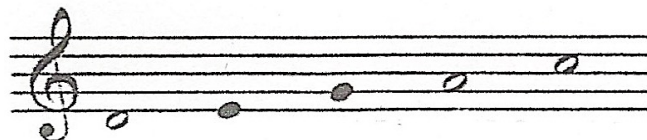
3. Seodo *minyo* (western region)

¹⁸ Seo, *Traditional Music*, 179.

¹⁹ Park, “Korean Arirang,” 6.

Seodo *minyo* refers to the folk songs from the western region of Korea, which includes the Pyeongan and Hwanghae provinces.²⁰ The scale of Seodo *minyo* uses five notes: D, E, G, A, and C; D, A, and C are the most important main tones (Example 2). The main characteristics of Seodo *minyo* are that there is no specific *jandan*, they are sung with subtle vibrato, and they have a little instrumental accompaniment. Popular songs of Seodo *minyo* are “Susimga” and “Mong-geumpo taryong.”

Example 2. The Scale of Seodo *minyo*



4. Dongbu *minyo* (eastern region)

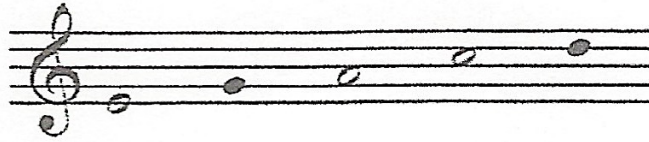
Dongbu *minyo* refers to the folk songs from the eastern region of Korea, which includes the Gangwon, Hamgyeong, and Gyeongsang provinces.²¹ The scale of Dongbu *minyo* uses five notes: E, G, A, C, and D; E, A, and C, are the main notes (see Example 3). The folk songs of the Gangwon and Hamgyeong provinces are generally sorrowful and mournful.²² On the other hand, folk songs of Gyeongsang province are rough and cheerful. Examples of Dongbu *minyo* are “Han-obaegnyeon,” “Miryang Arirang,” and “Jung-sun Arirang.” Kyuil Yoon’s Piano Trio No. 2 employs “Jung-sun Arirang.”

²⁰ Seo, *Traditional Music*, 180.

²¹ Ibid.

²² Park, “Korean Arirang,” 8.

Example 3. The Scale of Dongby *minyo*



5. Jeju Island *minyo*

Jeju Island has its own strong dialect, and its accent is difficult for other regions to understand; Residents of Jeju Island often use completely different words from residents of other provinces in Korea. Due to their strong accent, their folk songs have a unique accent and melodic lines.²³ Also, the lyrics of Jeju Island folk songs usually express mournful and romantic feeling more explicitly, compared to the other region's folk songs. The scale of Jeju Island *minyo* is a pentatonic scale, G, A, C, D, E, which is the same as Gyeonggi *minyo*; however, they use different ornamentations, vocal techniques, and pitch progressions.²⁴ Representative Jeju folk songs include "Odol ttogi," "Metdol norae," and "Bongji ga."

Jangdan

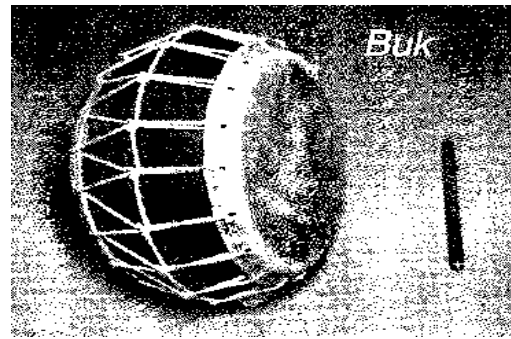
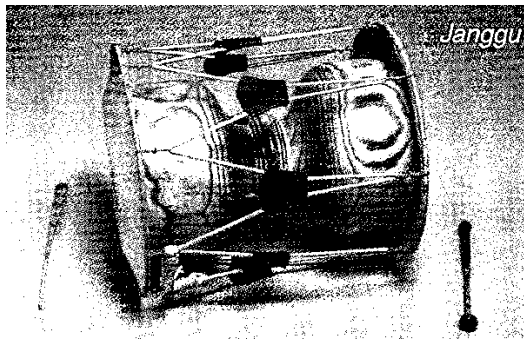
A major element in Korean folk music is *jangdan*. This refers to a special rhythm pattern that determined by meter, accent, tempo, and phrase. The literal meaning of *jangdan* is "long and short," which refers to the lengths of the rhythms. Traditionally, *jangdan* is played by two Korean percussion instruments: the *janggu* and the *buk* (See Figure 2). The *janggu* is a double-headed hourglass-shaped drum. The player strikes with the open hand on the left head, and the right head is struck with a thin drumstick or played with both hands. The *buk* is a barrel drum. It

²³ Kang, "Korean Folk Songs," 16.

²⁴ Park, "Korean Airang," 9.

is played with one thick drumstick. Of the two instruments, the *janggu* is the main instrument used for the *jangdan*.

Figure 2. Korean Traditional Instruments²⁵



There are several types of *jangdan* and there are no bar lines. Also, they have different rhythms, tempos, and moods. Although there were numerous types of *jangdan* existing in Korea, the National Gugak Center and the National Council of Korean Music Education proposed a unified version of *jangdan* in 1993.²⁶ According to the unified version, there are six types of *jangdan*: *semachi*, *gutgori*, *jungmoli*, *jungjungmoli*, *jajinmoli*, and *hwimoli*.

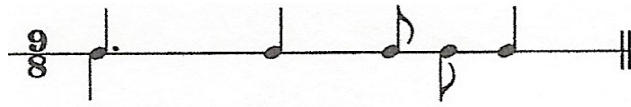
Semachi (see Example 4) is the most popular rhythmic pattern in folk songs. In the Western notation system, it is in triple meter: 9/8 or 3/4.²⁷ The tempo is *moderato* and has a cheerful character. Generally used for Gyeonggi *minyo*, *semachi* is appropriately used in the folk song “Arirang,” due to its similar triple meter.

²⁵ Koehler, *Traditional Music*, 45.

²⁶ Seo, *Traditaional Music*, 56.

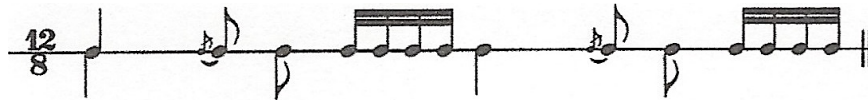
²⁷ Park, “Korean Music,” 12.

Example 4. *Semachi*²⁸



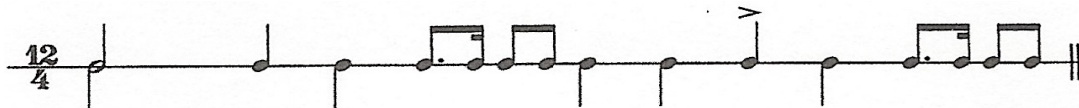
A proper tempo for *gutgori* (Example 5) is *allegro*, and it is usually in a 12/8 meter. Sometimes it can be divided into two measures, 6/8 and 6/8, since the first part is repeated in the second part. This particular *jandan* is commonly used in Korean folk songs. Similar to *semachi*, it is mainly used for Gyeonggi *minyo*. It conveys a light and lively mood.

Example 5. *Gutgori*



Jungmoli (Example 6) is in a *moderato* tempo, and is in a compound meter, 12/4. The first beat is strong and there is an accent on the ninth beat.

Example 6. *Jungmoli*



Jungjungmoli (see Example 7) is closely related to *jungmoli* but faster in tempo and typically written in 12/8. Of the twelve beats, the most emphasized are the first and the ninth beat.

²⁸ Right hand plays the upper stems, the left hand plays the lower stems.

[illegible]

The first staff of music is written on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicated by a sharp sign on the F line. The time signature is 4/4, with '4' over the top line and '4' under the bottom line. The melody consists of the following notes: a quarter note on G4, a quarter note on A4, a half note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F#4, a quarter note on E4, and a quarter note on D4. The staff ends with a double bar line.

13

material, his organizing structures show Western musical influences, such as variation form, harmonic progressions, and intervallic structures.

Yoon employs not only the main melody of each Korean folk song, but also expresses their spirit and character. Each folk song has a historical background; therefore, understanding the background of folk songs is useful to the performer.

Blue Bird for Piano Solo

Blue Bird for Piano solo, written in 2015, was especially composed for children in 2015. According to Yoon, the theme of this work is based on the folk song *Bird Bird, Blue Bird*, which is perhaps the most representative melody of Korean traditional music. Yoon explains that throughout this piece, listeners may try humming the tune, and experience a catharsis with an increase of lamentation.²⁹

Background of *Bird Bird, Blue Bird*

One of the most popular Korean folk songs, *Bird Bird, Blue Bird* (see Example 10) contains a historical story of the Donghak-Hyeokmyung. It was a peasants' revolution led by Bongjun Chun (1855-1895) in Kobu-gun, Jeolla province in 1894. Jeolla Province is not only a part of the country with abundant crops, but also a place that largely depended on national finances. The farmers were suffering due to corrupt officials. In addition, at this period, the Korean government collaborated with the Japanese army. The Korean government fought the Donghak peasants, and received help from the Japanese troops to defeat the uprising. A large number of peasants and the leader Chun died. As mentioned earlier *Bird Bird, Blue Bird* was sung to foster people's hope and thoughts. However, it also contains a lament of General Chun's

²⁹ Yoon, interviewed by the author, January 15, 2017.

death. It is said that widows of the peasant army sang this song to their babies as a lullaby. The music reflects the melancholic topic, which simply consists of three notes (D, G, A). The lyric of this song (see Example 11) describes a meaning of each element. For example, the blue bird indicates the Japanese troops, the green-bean field refers to peasant army, the flower is the leader Chun, and the mung-bean seller refers to the people.³⁰

Example 10. *Bird Bird, Blue Bird*

새 야 새 야 파 랑 새 야 녹 두 발 에 앓 지 마 라 녹 두 꽃 이
Sae ya Sae ya Pa rang sae ya Nug du bat - e ang-ji ma la Nug du kyo chi

11
떨 어 지 던 청 포 장 수 울 고 간 다
teol-uh ji myeon Chung po jang soo wool go gan da

Example 11. *Bird Bird, Blue Bird, lyrics*

(Text in Korean)

새야 새야 파랑새야
녹두밭에 앓지마라
녹두꽃이 떨어지면
청포장수 울고간다

(Text in English)

Bird, bird, blue bird
Do not disturb the green-bean fields
If the flowers are dropped and lost
The mung-bean seller will cry

³⁰ Youngju Kim, *Bird Bird Blue Bird* (Seoul: Chodeung-urikyoyug, 2000), 188.

Analysis of *Blue Bird* for Piano Solo

Blue Bird for Piano Solo is a theme and four variations. Though the score does not show where each variation starts. The main melody of the theme is comprised of three notes: E, F-sharp, and B. The piece opens with a short introduction of two measures of F-sharp and B. The main theme comes after the short introduction, and consists of seventeen measures. The theme can be divided into two phrases. The first is from measures 3 -10, which is exactly the melody of the folk song *Bird Bird Blue Bird*, but transposed. The intervals are the same: P4, M2, and P5 (see Example 12). The second phrase is from measures 11- 19; this is a repetition of the melody of the first phrase, but it is modified to an octave pattern with a louder dynamic (see Example 13). This section is quite disjunct, and should be played freely.

The first variation, mm. 22- 37, contains fragments of the main melody (see Example 14). The rhythmic pattern in the bass is changed to triplets in measure 29, instilling a feeling of tension (see Example 15). The triplet rhythmic pattern bridges the section before the second variation.

Example 12. Yoon, *Blue Bird for Piano Solo*, mm. 1 – 10

Andante con espressivo (♩ = c. 72)

Piano

6

Example 13. Yoon, *Blue Bird for Piano Solo*, mm. 11 – 15

11

mf

Example 14. Yoon, *Blue Bird for Piano Solo*, mm. 22 – 25

Moderato con brio (♩ = c. 88)

mp

Example 15. Yoon, *Blue Bird for Piano Solo*, mm. 26 – 30



The second variation, from measure 41- 76, opens with three main notes of the theme: E, F-sharp, and B. Of all the variations, this is the fastest and there is a sudden dynamic change to *subito forte*. Also, there are significant accents indicated; Yoon suggests that it is important for performers to fully observe the accents in measures 43 and 44 (See Example 16).³¹ In measure 49, three different notes appear: E, A, and B. After a passage of an inverted triads, a *Spirito* part follows (m.56). This part also starts with three notes: D, G, and A. There is an extremely dramatic change from *piano* to *forte* and *fortissimo*. In addition, the harmony is changed measure by measure. As a result, this section is filled with colorful sonorities. Though the theme is absent, Yoon varies the technique of using only three notes.

The third variation is from measures 77- 89. According to Yoon, this is the climax of the piece. Yoon composed this piece from his heart, portraying the emotion of the peasants fighting against the Japanese troops, and expressing the sentiments of the people who sang the *Bird Bird Blue Bird*.

³¹ Yoon, interviewed by with the author, January 15, 2017.

Example 16. Yoon, *Blue Bird for Piano Solo*, mm. 40 – 47

40 *piu mosso* (♩ = c. 92)

mp *grazioso* *cresc.* *f*

44

The last variation is from measures 93- 112. The part concludes simply and quietly, the melody in the right hand and chordal accompaniment in the left hand. Musically it contrasts with the third variation in terms of rhythmic pattern, dynamic and articulation, and can be characterized as more lyrical than the third variation. The piece concludes with a partial hearing of the song *Bird Bird Blue Bird* (Example 17).

Example 17. Yoon, *Blue Bird for Piano Solo*, mm. 108 – 112

108 *p* *pp*

16 Variations on Arirang Theme for 2 Pianos

16 Variations on an Arirang Theme for 2 Pianos was composed in 2013. According to Yoon, he was sitting in his practice room at Kyunghee University in 2012, and suddenly a harmony for the well-known folk song *Arirang* came to his mind. He played only the harmony at that time.³² Thereafter, he started to write the *16 Variations on an Arirang Theme for 2 Pianos* continuously. Musically, this work is intensely emotional, and some parts of the music offer alteration between tension and release. Yoon wrote a program note for the performer:

(English Translation)

The 16 Piano Variations on Arirang Theme for Four hands is composed with the theme of 'Arirang', consisting of 8 measures of Theme and 16 variations. The composition of the work is based on the aspect of “tension and release” that cannot be excluded from the music structure. Especially, the vigorous movement part, which is a conception of an unceasing *Samulnori* gesture, is the climax of this music. In this work, I tried to combine the traditional Korean folk material and modern gesture, and also tried to express the emotion of Korean society’s spirit that has been passed down musically.³³

In order to perform his work *16 Variations on Arirang Theme for 2 Pianos, 4 Hands*, it is necessary to understand the emotion of Korean people and the folk song *Arirang*.

³² Yoon, interviewed by with the author, January 15, 2017.

³³ Translated by author: “가장 한국적인 ‘아리랑’의 테마를 가지고 작곡된 ‘네 손을 위한 아리랑주제에 의한 16개의 피아노 변주곡’은 8마디 주제와 16개의 변주곡으로 구성되어 있다. 음악구조에서 빼 놓을 수 없는 ‘긴장과 이완’이라는 측면을 감안해 작품구성을 하였고, 특히 사물놀이의 악기들이 설 새 없이 몰아치는 제스처를 착안해 작곡된 격정적인 움직임은 이 곡의 클라이맥스라 할 수 있다. 이번 작품에서 한국의 민속소재와 현대적 어법을 접목 시키려 했으며, 오랜 세월 동안 가슴 속 깊이 전해져 내려오는 한국인의 정서를 음악적으로 표현하고 있다고 하겠다.”

Background of the Korean folk song *Arirang*

Arirang is a typical traditional folk song and cultural symbol of Korea. All Koreans are familiar with the tune, and the song can be heard anywhere in the world where there are Korean people. The suffering and cheerfulness of the Korean people are instilled in the song. The melody is simple but beautiful, and the song has been spread through the ears and mouths of people for a very long time.

Arirang was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) in 2012. The UNESCO's website notes,³⁴

Arirang is a popular form of Korean folk song and the outcome of collective contributions made by ordinary Koreans throughout generations. Essentially a simple song, it consists of the refrain 'Arirang, arirang, arariyo' and two simple lines, which differ from region to region. While dealing with diverse universal themes, the simple musical and literary composition invites improvisation, imitation and singing in unison, encouraging its acceptance by different musical genres. Experts estimate the total number of folk songs carrying the title 'Arirang' at some 3,600 variations belonging to about sixty versions. A great virtue of *Arirang* is its respect for human creativity, freedom of expression and empathy. [...] *Arirang* is universally sung and enjoyed by the Korean nation. At the same time, an array of practitioners of regional versions, including local communities, private groups and individuals, actively lead efforts for its popularization and transmission, highlighting the general and local characteristics of individual versions. *Arirang* is also a popular subject and motif in diverse arts and media, including cinema, musicals, drama, dance and literature. It is an evocative hymn with the power to enhance communication and unity among the Korean people, whether at home or abroad.

Arirang is not a song with a single melody and lyrics. Each province in Korea has its own *Arirang* with different melodies and lyrics. As stated by UNESCO, there are numerous versions of *Arirang*; the most well-known versions are *Soeul/Gyeonggi Arirang*, *Jeongseon Arirang*,

³⁴ *Arirang, lyrical folk song in the Republic of Korea*, UNESCO, accessed July 30, 2017, <<http://www.unesco.org/culture/ich/RL/00445>>

Miryang Arirang, and *Jindo Arirang*.³⁵ All *Arirang* are named after the region where the song originated. Of the four types of *Arirang*, Yoon borrowed *Seoul/Gyeonggi Arirang* in the work *16 Variations on Arirang Theme for 2 Pianos, 4 Hands*.

Seoul/Gyeonggi Arirang is the most popular type in Korea. Especially, it became the title song for the movie *Arirang*, directed by Ungyu Na in 1926, when Korea was under Japanese occupation.³⁶ *Arirang* became the song that solidified the union of the nation and expressed the wish for independence under the Japanese colonialism. The melody of *Arirang* is based on a pentatonic scale; therefore, it is catchy and easy to sing or perform it on any instrument. As it expresses result of war and ongoing oppression by the Japanese, the melody and lyric portrays sorrow and traumatic separation from loved ones (see Example 18, 18-1).³⁷

Example 18. The lyric of *Arirang*³⁸

(Text in Korean)

아리랑, 아리랑, 아라리요...
아리랑 고개로 넘어간다
나를 버리고 가시는 님은
십리도 못 가서 발병난다

(Text in English)

Arirang, Arirang, Arariyo...
I am going over the Arirang Hill
He who loves me, with me behind,
Will have trouble with his feet in no for distance

³⁵ Chung-myun Lee, *Arirang: Song of Korea* (Seoul: Easy Publishing Co., 2009), 98.

³⁶ Moohak Gang, *Arirang Our Emotion, Our Culture* (Seoul: Seomun MoonHwasa, 1995), 25.


³⁷ Kang, "Korean Folk Song," 39.

³⁸ *Ibid.*, 99.

Example 18-1. Gyeonggi *Arirang*³⁹

Gyeonggi Arirang

Chorus ♩ = 96-104



A ri rang _ a ri rang _ a ra _ ri _ yo _

A ri rang _ go _ gae _ ro _ neo meo _ gan da
Over the Arirang Hill I am going

Solo

Na rul beo _ ri _ go _ ga sie neun ni _ meun _
He who leaves me, with me behind,

Shim ni do _ mot _ ga _ seo _ bal byong nan da
Will have trouble with his feet in no for distance

Chorus

A ri rang _ a ri rang _ a ra _ ri _ yo _

A - ri - rang _ go - gae - ro _ neo meo _ gan da

An Analysis of 16 Variations on an Arirang Theme for 2 Pianos

16 Variations on an Arirang Theme for 2 Pianos is comprised of a theme and sixteen variations. The division of each variation is not indicated on the score. The formal organization of the variations are analyzed and shown in Table 1.

³⁹ Chung-myun Lee, *Ariran*, 100.

Table 1. Formal organization of *16 Variations on an Arirang Theme for 2 Pianos*

	Tempo	Measures
Theme	Moderato con expressive, ♩ = 72-80	1-8
Var. 1	Moderato con expressive, ♩ = 72-80	9-16
Var. 2	<i>Piu mosso</i> , ♩ = c.92	17-25
Var. 3	<i>Piu mosso</i> , ♩ = c.92	26-34
Var. 4	<i>L'istesso tempo</i> , ♩ = ♩	35-43
Var. 5	<i>L'istesso tempo</i> , ♩ = ♩	44-51
Var. 6	<i>Meno mosso</i> , ♩ = c.80	52-59
Var. 7	<i>Meno mosso</i> , ♩ = c.80	60-67
Var. 8	<i>Meno mosso</i> , ♩ = c.80	68-75
Var. 9	<i>Allegro</i> , ♩ = c.80	76-88
Var. 10	<i>Meno mosso</i> , ♩ = c.120	89-103
Var. 11	<i>Meno mosso</i> , ♩ = c.120	104-131
Var. 12	<i>Meno mosso</i> , ♩ = c.92	132-145
Var. 13	<i>Meno mosso</i> , ♩ = c.80	146-157
Var. 14	<i>Con espressivo</i> , ♩ = c.60	158-164
Var. 15	<i>Con espressivo</i> , ♩ = ♩.	165-181
Var. 16	<i>Lento con espressivo</i>	182-194

The Theme shows a clear Arirang melody in the first piano part, and it consists of 8 measures. Yoon places the main melody of Arirang in a different key. Also, incorporates the

chaconne ground bass in measure 3 and 4 of the second piano. The harmony stays the same, but there is a variation of rhythm: triplets and a variation of interval (Example 19).

Example 19. Yoon, *16 Variations on an Arirang Theme for 2 Pianos*, mm. 1 – 10

The musical score for Example 19 is for two pianos, Piano I and Piano II. It begins with the tempo marking "Moderato con espressivo" and a quarter note equal to 72-80. The key signature has one flat (B-flat). The time signature is 3/4. Piano I plays a melodic line with dynamics *p*, *mf*, *p*, and *mp*, featuring triplets and slurs. Piano II provides harmonic support with chords and some melodic fragments, with dynamics *p*, *mf*, and *mp*. The score includes markings for "rit." (ritardando) and "a tempo espress." (return to tempo with expression).

The Arirang melody is clearly defined in the Variation 1, with a faster rhythmic pattern in the first piano part. In Variation 2, the Arirang melody appears in the second piano exactly as it appears in the theme, but octave doubling (see Example 20). Similarly, the melody is repeated in the left hand of the first piano part in Variation 3.

After using the Arirang melody in three of the variations, Yoon introduces a different mood. Variations 4, 5, 6 express an intensity of timbre with a brilliant arpeggiated passage.

Variation.6, in particular, has a modernistic and mysterious aspect; for example, the *subito forte* and *fortissimo* dynamics, chromaticism and dissonant notes, and contrast of duple and triple rhythms between the first and second piano parts (see Example 21).

Example 20. Yoon, *16 Variations on an Arirang Theme for 2 Pianos*, mm. 16 – 25

The musical score for Example 20, Yoon's *16 Variations on an Arirang Theme for 2 Pianos*, measures 16–25, is presented in two systems. The first system (measures 16–20) features a treble staff with a tempo marking of *piu mosso* (♩ = c. 92) and a dynamic of *mp*, and a bass staff with a dynamic of *mf* and a *melody* marking. The second system (measures 21–25) continues the complex rhythmic and chromatic patterns. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 21. Yoon, *16 Variations on an Arirang Theme for 2 Pianos*, mm. 52 – 55

The musical score for Example 21, measures 52-55, is for two pianos. It begins with a tempo marking of *meno mosso* (♩ = c. 80) and an *espress.* (expressive) instruction. The key signature has one flat (B-flat). The score is divided into two systems. The first system (measures 52-54) shows the right hand with a melodic line featuring triplets and a grace note, and the left hand with a supporting bass line. Dynamics include *f*, *mp*, *ff*, and *mp*. The second system (measures 55) continues the melodic and bass lines, with dynamics of *f* and *p*. The piece concludes with a final chord in the right hand.

Variation. 7 is a canon; the bass melody of the first piano appears one measure later in the right hand, one octave higher (Example 22).

Example 22. Yoon, *16 Variations on an Arirang Theme for 2 Pianos*, mm. 60 – 63

The musical score for Example 22, measures 60-63, is for two pianos. It begins with a tempo marking of *meno mosso* (♩ = c. 80) and an *espress.* (expressive) instruction. The key signature has one flat (B-flat). The score is divided into two systems. The first system (measures 60-62) shows the right hand with a melodic line featuring triplets and a grace note, and the left hand with a supporting bass line. Dynamics include *mp* and *p*. The second system (measures 63) continues the melodic and bass lines, with dynamics of *f* and *p*. The piece concludes with a final chord in the right hand.

Variation 8 is one of the simplest; Yoon composed this section in preparation for the next variation. Variations 9-11 require a free style of performance. Rhythmically, those parts require fast sixteenth notes and have many accents and *sforzando* in both piano parts. Variation

11 reflects the sound of Korean traditional instruments Yoon suggests that in this section the pianists imitate the movement of the performance of the *janggu* in Samulnori⁴⁰. Interestingly, motions of the pianist's hands are similar to the *janggu* player.

After unceasing movement, Variations 12 and 13 introduce a homophonic, lingering element. In Variation 12 there are several points of repose that bring out the “space of beauty” that is one of the important characteristics of traditional Korean music (Example 23).

Example 23. Yoon, *16 Variations on an Arirang Theme for 2 Pianos*, mm. 131 – 135

The theme appears with different moods in Variation 14. Yoon said that the performers have to play this variation with a lot of *rubato*. Before the last variation, there are two measures with a beauty of space.

Finally, the audience can hear the main theme melody clearly in Variation 16, which is slower in tempo than the rest of the piece. In contrast to the theme, both the first and second pianists play the melody, but the first piano part imitates the melody a beat later than the second,

⁴⁰ Samulnori is a type of Korean percussion music, and generally consists of four main instruments: ggwaenggwari, janggu, buk, and jing.

in *stretto* (Example 24). This last variation has fuller harmonies in the second piano part. In addition, the ending of this variation is on a C major triad; a D is added to the second inversion triad, creating a lingering ending (Example 25).

Example 24. Yoon, *16 Variations on an Arirang Theme for 2 Pianos*, mm. 182 – 185

Example 25. Yoon, *16 Variations on an Arirang Theme for 2 Pianos*, mm. 190 – 194

Piano Trio No. 2 ‘Variation on Jeongseon Arirang Theme’

Piano Trio No.2 ‘Variation on Jeongseon Arirang Theme’ was composed in 2013. Yoon chose a melody of *Jeongseon Arirang* in this work, which has a different melody, lyric, and historical story compared to *Gyeonggi Arirang*.

Background of the Korean folk song *Jeongseon Arirang*

Jeongseon Arirang, originally called *Arari* in the Jeongseon area of Gangwon-do, became popular with the name of *Jeongseon Arirang*.⁴¹ It is considered as the oldest Arirang in Korea.

The lyrics of *Jeongseon Arirang* describe a fairy-tale about two lovers. A lady and man fell in love; they lived in different towns, and there was a river named “Auraji” between the two. Unfortunately, they only met across the river. One day, there was a rainstorm, and the ferryman could not cross the river. Therefore, the two lovers were heartbroken because they could not meet. After this event, the ferry man reminisced the two lovers and sang this song (see Example 26).⁴² This song describes the lamentation of two lovers (see Example 27).

⁴¹ “Folk Song,” in *The Encyclopedia of Korean Folk Literature*, (Seoul: National Folk Museum of Korea, 2013), 410.

⁴² Chung-myun Lee, *Arirang*, 110.

Example. 26 *Jeongseon Arirang*⁴³

Nu ni ol ra na bi — ga — ol ra — na —
Will it snow, will it rain

eok su jang ma — jil ra — na —
or pour for the season?

Man — su — san geom eun — gu reum — i —
Dark clouds are swarming

mak mo yeo — deun — da —
from above Mt. Mansusan.

A u ra ji — bae sa gong — a —
Oh Ferryman of Auraji,

bae jom geon ne — ju — ge —
take me over the river.

Ssa — ri — gol ol dong bak — i —
Blossome of oldongbak in Ssarigol

da tteol eo — jin — da —
are falling down.

A ri — rang a ri — rang
Arirang arirang

A ra — ri — yo —
arariyo.

A ri — rang go gae go gae — ro —
Pass me over

Na reul neom gyeo — ju — ge —
the Arirang Hill.

⁴³ Ibid, 106-107.

Example 27. The lyric of *Jeongseon Arirang*⁴⁴

(Text in Korean)

눈이 올라나 비가 올라나 억수장마 질라나?
만수산 검은 구름이 막 모여든다
아우라지 뱃사공아 배 좀 건네주게
싸리꽃 올동박이 다 떨어진다
아리랑 아리랑 아라리요
아리랑 고개고개로 나를 넘겨주게

(Text in English)

Will it snow, will it rain or pour for the season?
Dark clouds are swarming from above Mt. Mansusan
Oh, Ferryman of Auraji, take me over the river
Blossom of oldongbak in Ssarigol are falling down
Arirang arirang arariyo.
Pass me over the Arirang Hill.

An Analysis of *Pinao Trio No.2 'Variation on Jeongseon Arirang Theme*

This piece is composed with the melody of *Arirang*, in particular, a variation of the tune of *Jeongseon Arirang*. Yoon used some aspects of modernistic Western musical language, such as changes of rhythm, extreme dynamic shifts, and a complex rhythmic pattern.

Structurally, it is hard to divide this piece into discrete sections. However, fragments of the tune appear continuously in either the cello or violin. Therefore, it can be described as a continuous variation form.

The cello begins with thirteen measures of Jeongseon Arirang (see Example 28). The melody of the song is not easy to notice, but the audience can hear the Arirang theme clearly.

⁴⁴ Ibid, 104-105.

After the cello introduction, the violin expresses the melody more emotionally from measures 14 - 24 (see Example 29).

Example 28. Yoon, *Piano Trio No.2 'Variation on Jeongseon Arirang Theme*, mm. 1 – 4

Example 29. Yoon, *Piano Trio No.2 'Variation on Jeongseon Arirang Theme*, mm. 13 – 16

From measures 25- 48, each instrument plays a different version of the melody with great intensity. In this context, the pianist sets the tempo for the cello and violin.⁴⁵ After a passionate part, a peaceful and mysterious section, '*meno mosso*,' appears in measure 49. The music becomes louder and prepares to move to the next variation. In measure 62, there is a piano solo

⁴⁵ Yoon, interviewed by the author, January 15, 2017.

with the marking *tempo rubato sostenuto*. The piano part includes thirteen measures of the *Arirang* tune with more elaborate harmonization than before. (Example 30).

Example 30. Yoon, *Piano Trio No.2 'Variation on Jeongseon Arirang Theme*, mm. 61–65

The image shows a musical score for measures 61-65 of Yoon's *Piano Trio No. 2 'Variation on Jeongseon Arirang Theme*. The score is for Violin, Viola, and Piano. Measures 61-65 show the Violin and Viola parts with dynamics *mf* and *p*, and the Piano part with a solo section marked *mp espressivo*. The tempo is marked *Tempo Rubato sostenuto*. The key signature has one flat (B-flat), and the time signature is 2/4. The Violin and Viola parts have a melodic line with a crescendo and decrescendo. The Piano part has a solo section with a triplet and a trill.

Finally, all three instruments begin to play in unison starting in measure 96, at an *allegro* tempo. Before moving back to the main melody there are four measures of the bridge. Afterwards, the cellist plays the same melody as in the opening of this piece, without a meter change, in measure 117 (see Example 31).

Once again, the same melody as measure 96 is performed by the cello and violin in measure 131 with a softer dynamic when it repeated. In measure 142, the cello starts to play the melody with a slightly different mood, and the violin joins it in measure 145 (see Example 32). The music ends with a very slow and passionate character in *fortississimo*.

Example 31. Yoon, *Piano Trio No.2 'Variation on Jeongseon Arirang Theme*, mm. 116–121

The musical score is presented in two systems. The first system, measures 116-118, shows a melody in the right hand of the upper staves, marked *p* (piano), and a bass line in the lower staves, marked *mp espressivo* (mezzo-piano, expressive). The second system, measures 119-121, continues the melody and bass line, with the right hand marked *p* and the left hand marked *pp* (pianissimo). The score includes various musical notations such as notes, rests, and dynamic markings.

Example 32. Yoon, *Piano Trio No.2 'Variation on Jeongseon Arirang Theme*, mm. 116 – 121

Conclusion

Due to the influence from Western classical music in Korea from in the late nineteenth to twentieth centuries, Korea has produced many composers. Over time, Korean compositional techniques and styles have developed, in both quantity and quality, through the influence of Westernized music. In recent years, there are plenty of composers who have completed professional degrees at foreign schools, and returned to Korea to teach and work in their field. Many try to compose music in a nationalist style like Frédéric Chopin, Franz Liszt, and Béla Bartók. Therefore, the Korean composers employ traditional Korean music materials, for example, melodies and jandan, with Westernized compositional techniques.

Kyuil Yoon is a representative composer who blends Korean traditional music with Western musical language. He brings a traditional Korean element, specifically a folk song called *minyo*, into his works. The Korean folk songs are not only songs that have been around for a long time, but are an expression of the Korean people.

This study presents several analyses from the three different works by Yoon. Each is based on a nationally famous folk song: *Arirang*, *Jeongseon Arirang*, and *Bird Bird Blue Bird*. Although he employs the main melody of folk songs in his works, he uses a Westernized style of composition. Structurally, three of his works are in variation form and he used not only Baroque elements such as the chaconne and canon, but also modernistic techniques like dramatic dynamic changes, dissonant intervals, and frequent meter changes. Also, the main melodies are arranged in various ways in the pieces. Although he borrows the same materials in his works, each demonstrates different techniques, and so it creates significant variety.

These works - Piano Trio no. 2, 16 Variations on an Arirang Theme for 2 Pianos, and *The Blue Bird* for Piano Solo - are excellent examples of how traditional Korean music combined with Western musical language have created an impressive new music. There is a large body of important but unknown works by contemporary Korean composer's works. I believe this research will encourage more performances of contemporary Korean composer's works by musicians in all countries.

Bibliography

Choi, Eunjung and Kim, Sumi. *Multicultural Approach To Korean Contemporary Music With The Traditional Folk Song Bird, Bird, Blue Bird, American Music Teacher* Vol. 62/4 (1 February 2013), 20.

“Folk Song,” in *The Encyclopedia of Korean Folk Literature*. Seoul: National Folk Museum of Korea, 2013

Gang, Moohak. *Arirang Our Emotion, Our Culture*. Seomun: MoonHwasa, 1995

Howard, Keith. “Arirang: An Icon of Passion,” in *Arirang to the World: 2009 International Symposium*. Seoul: Korean Traditional Performing Arts Foundation, 2009: 46-63.

Kang, Soyun Ham. “Korean Folk Songs As Choral Music: Approaches To the Repertory For Non-Korean Musicians.” M.M Thesis, California State University, 1999.

Kim, Choon-Mee. *Harmonia Koreana: A Short History of 20th-Century Korean Music*, translated by Min Eun-young and Jiyeon Kim (Seoul: Korean Arts Council, 2011.

Kim, Young woon. *Introduction to Korean Music*. City of publication: Music World, 2015.

Kim, Youngu. *Bird Bird Blue Bird*. Seoul: Chodeung-urikyoyug, 2000.

Koehler, Robert. *Traditional Music: Sounds in Harmony with Nature*. Seoul: The Korea Foundation, 2011.

Kwon, Donna Lee. *Music in Korea: Experiencing Music, Expressing Culture*. NY: Oxford University Press, 2012.

Lee, Chung-Myun. *Arirang: The Code of Harmony*, in *Arirang to the World: 2009 International Symposium*. Seoul: Korean Traditional Performing Arts Foundation, 2009: page numbers for entire chapter.

Lee, Chung-Myun *Arirang: Song of Korea*. Seoul: Easy Publishing Co., 2009.

Lee, Hye-ku. *Essay on Traditional Korean Music*. Translated and edited by Robert C. Provine. Seoul: Seoul Computer Press, 1981.

Lee, Sang-Man. *New music in the Orient: essays on composition in Asia since World War II*, edited by Harrison Ryker. Buren, The Netherlands: F. Knuf, 1991.

National Gugak Center, *Arirang-The Soul of Korean, Arirang*. City: Ministry of Culture, Sports and Tourism/ Korean Traditional Performing Arts Foundation, 2009.

Park, Hyunjin. "Korean Arirang: History, Genres, and Adaptations in Edward Niedermaier's "Arirang Variations." DMA Thesis, Arizona State University, 2011

Seo, Han-beom. *Korean Traditional Music*. Seoul: Taerim Publishing Co., 1995.

Traditional Korean music, edited by the Korean National Commission for UNESCO, The Si-sa-yong-o-sa Publishers, Inc., Korea: Pace International Research, Inc., U.S.A., 1983.

Yoon, Kyuil. *Personal Conversation with the composer*, January 2017.

Website

KYUIL YOON| ISCM World Music Days 2014
<http://worldmusicdays2014.pl/en/kyuil-yoon/> (accessed January 3, 2017)

Arirang, Lyrical Folk Song in the Republic of Korea
<http://www.unesco.org/culture/ich/en/RL/arirang-lyrical-folk-song-in-the-republic-of-korea-00445> (accessed July 30, 2017)